DOCUMENT RESUME

ED 415 152 SO 027 987

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TITLE Plot and Character in the Educational Ideological Text.
PUB DATE 1995-00-00
NOTE 19p.; Paper presented at the Annual Conference of American Educational Research Association (San Francisco, CA, April 18-22, 1995).
PUB TYPE Reports - Descriptive (141) -- Speeches/Meeting Papers (150)
EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Educational Philosophy; *Educational Principles; Educational Theories; Foundations of Education; Higher Education

ABSTRACT

This paper examines the role and function of plot and character in the educational ideological text. The underlying assumption is that both plot and character contribute to the coherence of the educational ideological text and that they are a part of the text, both as a means and as an effect, for the purpose of supporting its acceptability and plausibility. Without plot and character, the significance and effectiveness of the educational ideological text would be doubtful. The paper analyzes various approaches to education to establish the plot and character for motivation of education. (EH)

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ED 415 152

Plot and Character in the Educational Ideological Text

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AERA 1995
APRIL 18-22
SAN-FRANCISCO, CA

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Introduction

The title of this paper is slightly misleading. The present paper doesn't deal with the plot and character that are usually part of the business of literary criticism. Instead, it looks at plot and character as they feature in the educational ideological text from which they are usually 'absent' since they do not represent particular, named persons, with their specific personalities and faces, like in literary works. But it is my opinion that without plot and character, the significance and effectiveness of the educational ideological text would be doubtful.

An intertextual (1) reading of these two types of text -i.e., the literary and the educational ideological- reveals the existence of characters in the 'pedagogical literature', and shows up their presumed 'absence' in the educational ideological text. This, then, leads to the examination of character as it functions in the latter type of text. The aim, therefore, of this paper is to look for the role and function of plot and character in the educational ideological text. The underlying assumption is that both plot and character contribute to the coherence of the educational ideological text, and that they are part of this text, both as a means and as an effect, in order to support its acceptability and plausibility.

The Educational Ideological Text

Educational ideology was defined by Lamm (1985) as a set of cognitive assumptions and affective identifications which are at the foundations of education as a volitional activity and an organization. It operates as a means of control and of categorization, determining, for instance, which findings are scientific, what generalizations are philosophically sound, or which techniques or activities will be accepted by an education system and which will not. In this sense, all educational approaches are educational ideologies that reflect the needs and interests of a variety of groups in a given society. (2)
This definition of educational ideologies represents the 'deep structure approach' to the relation between ideology and education. (3) This paper seeks to carry out a fundamental investigation of the ideological text, which will lead me to examine the notion of the 'text' as a feature of the educational ideological text on the narrative level. The text, in the present context, is viewed as a closed. organized. coherent and justified entity. In order to achieve coherence and significance each of its components must be adjusted to its other components. Everything that is necessary to understand the text is explicitly present in it, even in the form of empty compartments which are based on frustrated expectations. Such compartments are as crucial to the understanding of the text

as the explicitly present textual elements.

The extra-text, in contrast with the text, is diffuse, apparently openended and shapeless. It usually consists of what we call the Zeitgeist, a particular culture, of either an individual or a group. The text aspires to join the extra-text. (4) In its relationship with the extra-text, the text itself is not perceived as a finished and closed product, but as a process of production in constant emergence which branches out to other texts, other codes, and which connects with the society or with history in citational rather than determinative ways (Barthes, 1973; Kristeva, 1976). (5)

The educational ideological text is part of every educational text. This theoretical position is based on the conception that education -all education- is guided by ideology. According to the present analysis, the educational ideological text is primarily a written production. This text can be an entire, written educational theory, in which case we shall call it a comprehensive ideological text. At times it appears in any text that deals with education, and this we shall call a general educational text. These are, for instance, curricula, textbooks, educational acts, or operative, administrative guidelines; that is: every document that puts at its center 'someone who educates someone else, through particular means'. These general educational texts have their own generic features. Thus, curricula, administrative documents. textbooks, or any other written text dealing with education, meet with a structural and content formulation that is accepted by their target audience.

In both of its above expressions, the educational ideological text wears, as it were, a mask that serves to conceal its ideological nature. This phenomenon may be explained, with Lamm. by the fact that " ideologies dominate people, and not the other way around" (Lamm, 1986). To this it must be added, that ideologies tend to have a 'naturalizing' effect on history, or, that in an era when education is associated with rationality and is supposed to contribute to human and social progress, every form of education cannot but be described, justified and guided by apparently rational means. The latter give education a sense of prestige, seriousness, scientificness, etc. This is partly as a way to cope with the bad name or inferiority the terminology has accumulated during its short history. (6) Nevertheless, this approach, in which education is viewed as a positive and progressive phenomenon and which represses its ideological character, does not eliminate this ideological character. The masking effect -which 'wipes out' or erases the ideological nature of education- in the comprehensive educational ideological text is usually created by means of the following type of subtitle: "educational philosophy", "pedagogic approach", "educational theory", or "educational ideology" (the latter with regard to the types of education that positively feature values, as in the case of state religious education in Israel). Underneath all these 'subtitles' there is an 'ideology' which includes elements of all the above mentioned knowledge systems: philosophy, religion, or science, and these lay bare the epistemologial significance of the educational ideological

structure. This significance is that education, as an organization and an activity, is guided by an ideological knowledge system only (Lamm, 1986). (7)

As regards the second type of text, i.e., the general educational text, here too, it is possible to observe how ideology 'masks itself' as different knowledge systems, and in addition, ideology will here be found 'interwoven' into theoretical and practical educational texts. It is possible to 'pry loose' or detach the interwoven educational ideological text through following the textual processes that contribute to the process of interweaving in the first place.

These textual processes are the generic features of the educational ideological text which function as concealment mechanisms for as long as the particular genre does not make itself known, or for as long as its readers do not identify it as such.

We characterize the educational ideological text as a genre since in modern societies, education is guided and justified by ideologies. In traditional societies, as opposed to this, education was justified ritually by means of a unique religious faith. Ideology has taken the role of justification in contemporary post-modern societies which have undergone a process of secularization. Ideology, in this position, satisfies the human need to meaningfully decide between answers to questions like: What will be the contents of education? Who will be the educators? How will education be carried out? (8)

The educational ideological text, thus, constitutes a genre. According to Aristotelian literary criticism the genre is a horizon of expectations which serves the producers and the consumers of a given creation. These expectations are fed by public knowledge, which changes over time. The educational ideological text as a genre, on these lines, reflects the expectations of individuals or groups of individuals with regard to education, and organizes the answers to questions concerning education. (9)

We would like to point out three major generic features. The first is the 'dominant function in the text', which contributes to the discursive formation of the text. Second come the 'intertextual relations' which are responsible for the interweaving of the educational ideological text with other texts that inform the general educational text, whether this is an 'educational philosophy" or a 'curriculum'. and that contribute to its coherence by reinforcing its plausibility and settling inner contradictions. The third generic feature is the 'rhetorical tools' by means of which the cognitive and affective effects, such as 'rhetorical figures' or 'reality connotators', are produced. These effects are planted in the educational ideological texts in order to persuade the reader both cognitively and affectively (Keller, 1994). (10)

'Plot' and 'character' can be considered a fourth generic feature which is aimed to follow the narrative function of the educational ideological text.

Narrative and the Educational Ideological Text

Geertz (1973) regarded ideologies as systems of belief or values which persist over time, even if they suppress or delay development. He explained this persistence by pointing at the effectiveness of ideologies in offering an acceptable and plausible explanation of the social reality; their capacity to stimulate people into action and their developing a basis for solidarity among individuals. In short, Geertz believed that ideologies provide people with a significant way of understanding their presence in the world. He added that ideological productivity increases in proportion to people's loneliness or anxiety -the latter (according to his approach) being the result of the absence of a coherent explanation of their condition in the world (Geertz, 1973). (11)

Educational ideologies fulfil roles that are identical to those defined by Geertz. But in addition to this it must be noted that, if it is true that ideologies in general, and educational ideologies in particular, offer different versions of the world, then surely these versions are presented in narrative form, or, in other words, like 'stories' (cf. Bruner, 1986; Lamm, 1986). (12)

According to Polkinghorn (1987), the narrative organization of the discourse contributes to individuals' understanding of reality. Such a narrative organization, it seems to me, is crucial for the working of the educational ideological text. The narrative, according to Polkinghorn, is the basic schema that connects between human action and singular events by turning them into a comprehensive and comprehensible whole. Individuals, on the personal level, have a narrative about their life which allows them to structure what and where they are. On the cultural level, narratives create unity and allow the transfer of values. (13)

One particular narrative scheme, which organizes a certain given or preferred reality, is that of the plot. It is by means of plot that a variety of events can be interwoven so as to constitute one story. The plot takes into account the historical and social context in which events take place, and identifies the meaning of new and specific events.

As Barthes remarked, however, with reference to Aristotle, it is difficult to discuss the notion of 'plot' without considering the concept of 'character', and vice versa. (14)

Robert Alter (1990) shows that the fictive character is one of the touchstones for the relation between literature and reality, "Very few people would bother to read a novel or a story if they could not somehow identify with their characters." (15)

The essence, role and function of 'plot' and 'character' in narrative structures is a controversial issue with which both literary critics, beginning with Aristotle, and anthropologists have long been preoccupied. One reason for the controversy is associated with the different attempts that have been made to examine the relation between fiction and reality in the production of different types of texts. This question is also extremely

relevant in the study of educational ideological texts. For, in contrast with the literary text which tries to close the gap between goals and means in its very body, the educational ideological text presents itself as a justification, description, method, and as capable of being absorbed by a specific population. The aim of this is to willfully shape reality, through bringing together goals and specific means that are ouside education itself. In the educational ideological text, therefore, any fictive aspects are there to willfully and expressly guide behavior, with the purpose of forming a society or a culture, or to allow individual development.

As mentioned before, the educational ideological text is woven into general educational texts. Mostly it is not overtly present to the reader. Its fictional status is achieved through textual procedures, whose task it is, on the one hand, to erase or to blur fictionality, and to emphasize verisimilitude and to boost readers' trust, on the other. (16) That is, as opposed to the literary text which functions on the basis of overt and conscious conventions as a sort of contract between the narrator and the reader, the convention regarding the presence of an educational ideological text in educational texts is erased. This convention however is very efficient, both in producing the text and in operating among various population groups. Much as with the other generic features of the educational ideological text, plot and character, too, are only present behind a mask: this type of text does not announce itself as including fictional elements, nor does it, of course, declare itself a story.

If we compare between fictional works and the educational ideological text, then the latter comes, perhaps, closest to drama or the cinematic screenplay. In the latter two types of text we can mostly find both a plot and characters, but the text's features are bound up with the actors -real personalities- who enter their roles through interpreting the characters offered by the text.

Another difference between these two types of text is in the convention that allows them to occur. The audience watching a play or a film is usually aware of the temporary, provisional nature of the show. The educational ideological text, however, presents roles through whose casting different educations design a society or culture, or else allow certain individual behaviors. In this sense, the educational ideological text has inbuilt processes that aim to elicit identification of those who read it or act upon it, with its plot and characters.

Robert Alter (1979), in dealing with identification strata of heroes and target publics, came up with a categorization of types of identification that exist in the text as means and effects, as the producers of the convention that renders the text's characters acceptable for different audiences. According to there are five types of identification between the target audience and the hero:

1. Associative identification
2. Identification caused by admiration
3. Sympathetic identification
4. Cathactic identification

5. Ironic identification

The educational ideological text, as was said in the above, is intended to be representative in the sense that it exemplifies behaviors through characters. These characters are formed through their description and way of functioning by means of textual processes, which act as a generic convention in order to stimulate the reader to act in the exemplified way. The kinds of identification between hero and target audience in the educational ideological text especially blur, compared to realistic fiction, the difference between reality and fiction. This may be the basic convention of the educational ideological text: the absence of differentiation between reality and fiction, and the posing of a possible, alternative reality to come instead of the given reality.

The first three types of identification on Jauss's list allow us to describe stages in the process of the erasure of difference between reality and fiction in the educational ideological text. As part of the associative identification, the 'playful' status of the text is erased, something which forms the antithesis to daily life and gives it the totality of a game, unconstrained by time or place from a wish to create a more perfect world.

With reference to this kind of identification which comes about as the result of reading a text, Jauss, mentioning Helmut , stresses that it has a two-directional extension into daily life. One direction operates through repetition over short periods of time, while the other operates through emanation. Both of these directions spread into daily life as they give rise to behavioral patterns. In the case of the educational ideological text, repetition and emanation are an integral part of the scene this text forms as a given reality, and as a basis for the creation of a desired reality.

The second type of identification, identification through admiration, concerns the esthetic presence that emerges as a result of the completeness of a specific model. This type of identification therefore falls outside the distinction between the tragic and the comic since the norm by which admiration of a hero, saint or wise person is created does not usually evolve from tragic emotion or comic relief. Admiration, instead, requires for the esthetic object, through its completeness, to be capable to exceed our expectations into the ideal. It then arouses wonder which persists even after the novelty has worn off. This wonder constitutes a framework for esthetic identification which is mainly associated with the effectiveness of models.

Identification through admiration is one of the conventions of the educational ideological text which assumes that its characters are exemplary and may therefore serve as role models or as a source of inspiration in the formation of desired behavior.

Jauss's third type of identification, i.e., sympathetic identification, expresses the esthetic readiness to undo the distance caused by admiration and which leads to action or the investment of effort in order to achieve something. Educational ideological texts are also constructed on this convention according

to which the admiration as a norm that creates identification with a perfect hero makes place for a new norm of a plain, imperfect hero. In this hero's behavior, the reader of the educational ideological text can find his or her own actions, and this affords a practical vision through a moral identification.

The last two types of identification in Jauss's categorization can be found back in critical educational ideological texts. Cathartic identification, based on a sense of release from daily existence, and a momentary, but absolute identification with the hero of a specific plot, is possible in the educational ideological text which places at its center the freedom or liberation of the hero (educator and educatee) from different kinds of constraints. Ironic identification, as opposed to this, prevents identification between the reader and the character and induces the reader to reflect and to use her/his interpretive ability.

Jauss defines ironic identification as a level of esthetic reception, where the reader is deprived of his/her expectation to identify. This .... vis a vis the esthetic object and draws his/her reflective thought to the illusion itself, as well as to the interpretive capacity. (19)

Having examined some of the ways in which identification occurs in the educational ideological text, we will now consider the relation between plot and character. Barthes reminds us of Aristotle's claim that the notion of 'character' is secondary and wholly subordinate to the notion of 'action'. Since action is described through a narrative plot in the educational ideological text, we may say that the reader's identification with the heroes of a given text also involves their actions, and that this is true for the plot as well. (22)

The subject of plot and character in the educational ideological text has so far only been dealt with in a general way so as to present it as a generic convention. In the following sections we will consider the educational ideological text more specifically, with reference to three different educations.

Three Educations, Three Plots: Infinite "Possible Worlds"

Lamm defined the three major ideologies of education:

> This classification ignores the level of abstraction of the different educational theories, the different fields in which they were formulated, the level of their language use, and all their other differences, except for one: the type of activity that these decisions imply. In this sense, from the point of view of the types of activity that are implied by the decisions in all the specific educational matters, there exist only three kinds of action which significantly differ from each other: those that are performed in the spirit of socialization ideologies, those that are carried out in the spirit of acculturation, and those that are done on the basis of individuation. Most educational theories have no great

> internal consistency, in the sense that those who formulated them might have dealt with one issue according to one ideology and solved another problem with reference to another. And since every educational theory includes a large number of decisions in a variety of matters, the possible combinations between decisions who originate in different ideologies are very many indeed. This explains the great amount of educational theories that have been formulated throughout history. It also tends to obscure the fact that despite the specificity of each of these theories, they do not include more than three possible actions. (23)

Lamm's classification is based on a historical-developmental analysis of entire educational theories and of general educational phenomena, together with empirical research. (20)
On this view, education has been different things at different times, and could, at one and the same time fulfil different functions for individuals or entire societies (Lamm, 1993). Also, in this view, there exist to this very day three educations, none of which on its own constitutes an independent model. Present day education includes parts of the three educations that came into being over time, and the three of them together, or parts of them, structure education as a contemporary organization and/or activity. Only an analytic outlook can unpack their ideological combinations. (21)

It follows, then, that both the plot and the characters which are the generic conventions of the educational ideological text carry unique features that are based on the three educations and the infinite number of possible combinations that these educations create in written educational theories or in general educational texts.

We will elucidate the possible existence of an 'infinity' of different ideological texts on the level of plot, with reference to the 'possible worlds' approach in modal semiotics. Recently, there has been a paradigmatic change in the attitude to 'plot' in literary works, and it seems useful to consider this change if we want to shed light on the 'plot' of educational ideological texts. A transition has taken place from the structural descriptions of classical structuralism to semantic descriptions of narrative modes. This transition has not been viewed as a sharp one, from one point to another, but rather as a dialectic process originating in the limitations of the first approach.

One of the dominant concepts in the semantic analysis of narrative modes is that of 'possible worlds'. The theory of possible worlds centers on two concepts: 'possibility' and 'plurality'. The first is associated with processes of actualization and comparison taking place in the reader when s/he imagines possible outcomes to the fabula in the text at hand. The second notion, that of plurality, concerns the possibility of a plurality of worlds. Here the idea is that possible worlds allow us not to define existence as one, single, determined and set series of facts, but rather as a constellation of possible and impossible

situations. In its interface with the educational ideological text, possible worlds helps to understand and even to explain the existence of different 'educations' that are informed by different ideologies. (22)

Lamm's work indicates that there are three educational ideological archetypes. These construct a paradigm which includes three possible worlds in education which are distinguished on the basis of their different functions. Combinations of these three possible worlds as they appear in educational theories or in the ideological system that underlie educational activities and organizations, create an infinity of 'possible worlds'. These find expression in a variety of educational texts as well as in the imagination of the readers of these texts.

The three educational ideological meta-texts form a plot which on a primary structural level involves a description of the transmission of knowledge, which varies according to the stated aims of these three types of text. However, since we are dealing with three different educations, this structural description of the plot takes on three different modalities by creating an image of three different possible worlds. These possible worlds are visible to the analyst, but those who work within their framework can only perceive one of them. It is a hallmark of any ideology-driven activity that its subject will function on the basis of one single option.

In addition to this, the educational ideological text, in its dramatic quality and with its different contents, renders both plot and character on the level of possible worlds. The latter then receive specific contents and features by means of their "actors'" interpretation.

In the first plot, informed by the meta-ideology of socialization, the individual's human essence is defined through the sum of roles s/he assumes in the various societal institutions. The image of this society and its roles is usually gleaned from an existing society, and thus the knowledge that education transmits will be an existent and well-defined body of knowledge that has been found sound and efficient in training individuals to serve in various roles. Lamm calls this plot 'the monistic logic of imitation', and he goes on to explain that this logic is based on the belief that 'knowledge of these contents is considered to be the ability to exactly repeat what has been learned, i.e., to imitate what the teacher or textbook has shown' (Lamm, 1973). (24) Even when the issue is a desired, future role, defined as a social need or interest, this will derive from existent knowledge fields. The plot, hence, is characterized by a play or story concerning the teacher's depositing of certain contents that have been found relevant, with the student. Inextricable part of these contents are skills as well as cognitive and affective elements; for instance, understanding and identifying with the elements of training for the specific role.

As for the second plot, which is supported by the meta-ideology of acculturation, the individual's human essence is defined through the transition from a state in which people were 'children of

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nature' to one in which they are 'children of history', in the sense that 'culture is what people made of themselves in the course of their history' (Lamm, 1986). In these terms, culture consists in an accumulation of knowledge, understanding, values, etc., which education is supposed to transmit in order to help the child move from a natural to a humane condition. The human individual is what s/he is only thanks to the cultural values internalized in the course of her/his development. It will come as no surprise, then, that the metaphor that is most representative of this educational ideology is the one of the student as raw material (soil, clay, bronze, etc.) which must be given form by means of sowing, irrigation, molding or carving. The values, which according to this view are the sum total of a certain culture's development, are reflected in human behaviors, and they are usually defined with reference to what ought to be done under given circumstances, as well as with regard to certain cultural artifacts which describe the 'beautiful', the 'right', the 'truth', etc. In tandem with their binary opposites (the 'not-beautiful', 'not-true', etc.) these values operate as a kind of censorship for a society with an ideal culture. The plot of knowledge transmission according to this educational ideology, thus consists in the molding of the individual -mostly on the moral or value-laden level- according to the contents of a desired culture.

Before we move on to the third plot, which is guided by the ideology of individuation, and perhaps in order to underline its specific nature, we will summarize the narrative character of the two first plots.

In each of these plots, the process of knowledge transmission is described as a result of reproduction. (24) In the first plot, the meta-ideology of socialization, this reproduction is defined by means of existing or future social roles. The latter derive from existing knowledge fields. In the second plot, the meta-ideology of acculturation, the ideal knowledge transmission is based on the hegemonic culture. The existence of these two alternative plots, together with the different orientations they acquire in different societies and cultures, fits in with the semantic characteristics of the narratives that distinguish them, and they therefore present an infinity of possible worlds.

The production of actual ideological systems illustrates the modularity through which kinds of education or educational activities can exist as interweavings of different ideological texts and as an infinity of possible worlds.

The above presented characteristics of the two plots enable us to move through to the plot of the third educational ideological text, i.e., the individuation text. In her extremely interesting reading of Rousseau's Emile, Janice Vanpee describes the most outstanding feature of 'plot', which also characterizes the ideological text of individuation.

> ...Emile's jubilant identification with his tutor proves to have been false. His education thus ends exactly as it began -in a failure to transmit. It does not transform him

into the ideal pedagogue who will, in his turn, form future pedagogues. Instead of transmitting the ability and right to transmit to future generations, Emile's tutor has only succeeded in allowing the possibility of repeating the attempt to transmit. The contractual model of education, which had promised to supplement the failings of the mimetic model, proves to be just as lacking. With the sequel, Emile et Sophie, ou les solitaires, Rousseau reads his previous interpretation of pedagogical models, and provides a critique of Emile. Rousseau's final reading, although unfinished, would suggest that the pedagogical model of the contract that he sets forth in Emile provides both a model to read it and to misread it, to transmit its lesson and to block its transmission. In the long run, then, it would seem that the operative figure in this story of an education is not a metaphor, which would posit the transformative possibilities of education with his master, but rather repetition and ironic reversal, which insist on the impossibility of such transformations and the delusion of such identifications. (25)

Rousseau's Emile might be recorded as the first text that describes the features of the educational ideological text of individuation, and Vanpee asserts the nature of its plot and of its knowledge transmission. This plot is distinguished by its uniqueness, which implies that it can neither be repeated nor reproduced. On the other hand, the plot suggests the possibility of beginning anew the process of education. The duration and contents of the educational process are specific to the educating individual and the individual educatee, and whatever is experienced as part of this process is irrelevant to any new or other process of education. It is neither social roles nor cultural values that underlie this education, but the freedom of the individual. The main plot of this narrative is

> the organization of situations in which children are allowed to realize themselves, their potentialities, their talents, their characteristics, and, in short, their full personality. Education is, essentially, an activity that prevents damage and removes obstacles, and under no circumstances something that directs and leads the educatees toward what their educators have chosen for them. The self-realization of the individual is possible because s/he is free, a freedom that is the very nature of human beings. Every action that limits this freedom of the individual does therefore necessarily reduce his/her humanity and is, hence, tantamount to taming. Education, as opposed to taming (and as opposed to other activities that only appear to be education but are not e.g., indoctrination, propaganda, advertising, etc.) releases mankind from the shackles into which society and culture constantly attempt to put it. (26)

This approach presents a variety of possible worlds, but not as

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a result of the variety of social or cultural roles, actualizations that take place on the diachronic axis, or a pluriform interpretation of many contents. Possible worlds are situations that have been organized to allow the growth that ensures self-realization. Possible worlds form and come apart continually according to the developmental needs of the individual. The plot that is built on this educational ideology is not the story of knowledge transmission but the story of the individual's development as it is mediated through knowledge. This knowledge is neither eternal nor hallowed, and it constitutes the inexhaustible source from which possible worlds are constantly created.

The structural description of the narrative plot involves, as we have seen, 'somebody teaching someone else something.' This plot make possible the existence of narratives as possible and manifold worlds. However, these plots, with their structural and semantic definitions, cannot efficiently fulfil their central task -that of determining or guiding behavior- without characters who participate in the plot and in this way demonstrate desired or undesired actions.

Three Educations, Six Characters: An Infinity of "Possible Characters"

Uri Margolin sums up the different literary theories on literary 'character' as follows:
(27)

> ...in the area of character studies (...) there are currently three candidates for the basic theoretical unit: the actant of Greimassian <u>semiologie</u>, the narrative instane of classical narratology, and the non-actual individual (henceforth abbreviated as IND) of possible worlds semantics. For Greimas, narrative is the verbal representation of an action sequence. There is a small number of both types of action sequences and of corresponding actantial roles. Character as actant is a purely functional category involving the one who accomplishes or undergoes an act or doing, hence an agent defined in terms of narrative case grammar and its roles. As a second step, such actants may be invested with semantic features, turning them into such acteurs. In classical narratology, a character is modelled primarily as a narrative instance and defined in terms of communicative activities, their properties and interrelations; hence the fundamental significance for this model of the narrator/ narratee/ narrative agent distinction, as well as the auto-/ homo-/heterodiegetic modes. Great attention is also paid here to the process of information transfer as its sources, such as focalization, in other words, to epistemic access and reliability. Finally there is the view of character as non-actual IND. In this view, a narrative is a verbal representation of a succession of hypothetical states of affair, mediated by actions or events. The IND is a member of some domain(s) of this possible world, and in it/them it can be

> (...) identified, located in a space time region, and endowed with a variety of physical and mental attributes and relations, including social, locutionary, epistemic, cognitive, emotive, volitional, and perceptual.

When we compare them to fictional texts, which present us with characters who may be more or less plausible, educational ideological texts of socialization and acculturation offer us fictional characters who are typically ideal. These will be validated insofar as the educational ideological text proves its effectiveness by being accepted by specific students or teachers, that is to say: real people. Whilst the reader of a fictional text is aware of the fictional nature of the characters, the educational text, ignoring the uniqueness and specificty of the individual, erases the very existence of the character from the text and 'uses' this as a rhetorical and textual tool that turns the text into something plausible, acceptable, and even desirable in the context of one single possible reality. Nevertheless, educational ideological texts do at times adopt historical figures who become subject, in these texts, to a mythification. Thus whenever they are mentioned it is as fixed representatives of the traits or values that students or their teachers ought to possess. This does not negate the erasure of characters from the plot of the educational ideological text. In this plot we can still find a process of knowledge transmission between fictional characters like the teacher and the students, the book, etc. The historical character, in this case, serves to show that its plot is worthy of imitation, rejection, or admiration in a new plot: a specific educational ideological text.

The three ideological meta-texts of education present in their plots and in their narrative nature a pair of characters, or in Bremond's terms a continuum, or again in those of Greimas, a function that includes two actants: the teacher and the student. Both of these are the heroes of this continuum or function. Yet, because we are dealing with three different educations, these characters fulfil different roles which are, therefore, differently defined.

Conclusion

Our discussion of plot and character in the educational ideological text, and its examination by means of three different educations, have shown up what the ideological aspect of this text conceals. First, the presence in the text of narrative mechanisms without which it would be ineffective in its main function of presenting an, as it were, coherent explanation of reality and an argument and stimulus for action. Second, the presence of mechanisms that erase the presence in the text of plot and characters. By labelling the educational activity as a 'plot', and by describing the characters that feature in the educational ideological text, we have revealed what this text tacitly reinforces; that is: the way its narrative

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effectiveness is constructed. In both of these, the mimetic nature of the educational ideological text is underscored. This mimetic aspect perpetuates its functionality, which, through its organizing narrative, 'invites' (and at times 'orders' or 'tempts') real individuals to participate in it, but without indicating that this is an invitation (or an order or a temptation). The one exception occurs when the educational process is based on an explicit contract between teacher and student, and vice versa.

The approach taken by the present paper opposes the pretensions that are presented as justifications and legitimizations in the face of questions such as: Why should we educate? How should we educate? Who should educate whom? etc. and whose answers are presented in the form of unambiguous truths.

The reader, therefore, who is faced with the plot and characters of the present, meta-ideological text; who assumes that it is only possible to approach education via ideologies, but who nevertheless accepts the existence of an infinity of educational ideologies - this reader is invited (by an intended, conscious, and open invitation), should s/he wish -in Eco's words- to make his/her own fabula as regards possible educations, through endless games of interpretation and association; an infinity of possible 'plots' and 'characters' about education, or in as many and as various educations as there are stories. (34)

Notes

1. Genette, G. (1982) **Palimpsestes**. Paris: Seuil. pp.7-19.

2. Lamm, Z. (1985) "Ideologies: Educational Factors Affecting Curriculum." (**International Encyclopedia of Education,** Oxford) pp.2388-2390.

3. The "deep structure" approach in the study of the relations between ideology and education should be distinguished from the "intervention approach". The first assumes that education is a societal system with a relatively large autonomy as part of the super-system that embraces all of a society or a culture's systems. The "intervention approach", on the other hand assumes that education **reflects** the society, for instance in terms of stratification, dominant culture, etc.; see Lamm (1985).

4. Genot, G. (1976) "La Escritura Liberadora: Lo verosimil en la 'Jerusalem Liberada' del Tasso." **Lo Verosimil**. Buenos Aires: Tiempo Contemporaneo.

5. Barthes, R. (1973) "Analyse textuelle d'une conte d'Edgar Allan Poe." **Semiotique Narrative et Textuelle**, ed. C. Chabrol. Paris: Librairie Larousse. pp.29-53.

6. The short history of the concept of ideology is described, for instance, in Walford, G. (1990) **Beyond Politics**. London: Calabria Press.

7. Lamm, Z. (1986) "Ideologies and Educational Thinking", **Havat Da'at.** pp. 5-30. (Hebrew)

8. Ibid. and Levy-Strauss, C. (1966) **The Savage Mind**. Chicago: University of Chicago Press.

9. Lamm (1986).

10. Keller, D. (1994) "The Text of Educational Ideologies: Toward the Characterization of a Genre", **Educational Theory**, Vol.44, pp.22-42.

11. Bruner, G. (1986) **Actual Minds, Possible Worlds**. Cambridge, MA: Harvard University Press.

12. Geertz, C. (1973) **The Interpretation of Cultures**. New York: Basic Books.

13. Polkinghorn, D.E. (1988) **Narrative Knowing and the Human Sciences**. New York: State University of New York; p.11.

14. Barthes, R. "Introduccion al analisis estructural de los relatos" in **Analisis Estructural del Relato**. Buenos Aires: Tiempo

Contemporaneo; pp.9-44.

15. Alter, R. (1990) **The Pleasures of Reading in an Ideological Age**. New York: Simon & Schuster; pp.49-75.

16. Todorov has pointed out the plurisignificance of the notion of 'plausibility':
a. In a general way, the notion indicates a relation between a fictional text and reality.
b. For Plato and Aristotle, plausibility was the connection between one specific text and another, general and diffuse one, which is also called public opinion.
c. The French classicists of the 17th century argued that comedy has a different plausibility than tragedy. That is: the number of plausibilities is in direct proportion to the number of different genres.
d. A more modern sense of plausibility relates to a particular work of art which tries to persuade us to believe in its reality and its independence from certain rules. In other words: plausibility is the mask worn by the rules of the text, while the readers must understand the former as a relation with reality.
Todorov, T. (1972) "Introduccion" in **Lo Verosimil**. Buenos Aires: Tiempo Contemporaneo; pp.11-15.

17. A certain type of literary text erases the contemplative distance between the reader and itself by means of planting 'effects' which enforce immediate behavioral and emotional reactions to the reading. Examples are romantic novels, pornographic literature, detective novels, etc. See:
Soloterevsky, M. (1988) **Literatura-Paraliteratura**. Gaithersburg, US: Hispamerica.

18. Jauss, H.R. (1974) "Levels of Identification of Hero and Audience". **New Literary History** 5:2, pp.283-317.

19. Ibid., p.303.

20. Lamm (1986), p.30.

21. Lamm, Z. (1993) A workshop on didactics. Jerusalem: School of Educational Leadership, The Mendel Institute. (Hebrew)

22. Ronen, R. (1990) "Paradigm Shift in Plot Models: An Outline of the History of Narratology," **Poetics Today**, 11:4, pp.817-833.

23. Lamm, Z. (1987). **The Contradictory Logics of Teaching**. Tel Aviv: Sifriat HaPoalim. (Hebrew)

24. Helene Cixous, referring to Lacan, explains the literary character in a way which, I believe, throws a light on the nature of the character in the socialization and acculturation 'plots' in the educational ideological text:

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"The "Ego" is the location of the Subject's identifications, primary and secondary. As an "imaginary nature" the "Ego" is a function of unawareness that makes knowledge and ideology possible. It is on the basis of the imaginary and by means of its restriction that "characterization" is produced; and characterization conducts the game of ideology (...) In fact, the "socialization" of the subject, its insertion in the social machine, can be accomplished only at the price of controlling the production of the imaginary, by repressing the production of the unconscious that poses a threat to established order (...) Actually. if "character" is the product of a repression of subjectivity, and if the handling of literary scenes is done under the aegis of masterdom of the conscious, which conventionalizes, evaluates and codes so as to conform to set types, according to cultural demand, then the "imperishable" text can be recognized by its ability to evade the prevailing attempts at reappropriating meaning -and at establishing mastery- with which the myth (for it is a myth) of character collaborates insofar as it is a sign, a cog in the literary machine (...).
Cixous, H. (1974) "The Character of 'Character'", **New Literary History**, 5:2; pp.383-402.

25. Vanpee, J. (1990) "Rousseau's Emile ou de l'education: A Resistance to Reading", in J.S.Burt & J.Vanpee (eds.), **Reading the Archive: On Texts and Institutions**. New Haven: Yale University Press; pp.156-176.

26. Lamm (1986), p.27.

27. Margolin, U. (1990) "Individuals in Narrative Worlds: An Ontological Perspective." **Poetics Today** 11:4; p.844.

28. Bremond, C. (1970) "La Logica de los Possibles Narrativos", **Analisis Estructural del Relato.** Buenos Aires: Tiempo Contemporaneo.

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